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of the little theatres has been the fact that they have federated the audiences for particular purposes, that they have given solidity and direction to the interests of those who were anxious for a new dramatic fare.

And as word of warning we are told that:

If the little theatre forgets the important thing and searches merely for the novel and the strange then it is failing in its task. The one-act play has been an excellent expedient for the little theatre. It has been easy to write and easy to produce. In introducing it the little theatre has rendered some service to the stage. But if it begins to offer the one-act play as the only form of stage art then too it is setting itself apart from the rational laws of growth.

The point is that the little theatres have been an expedient, filling an excellent place in a transition state of the theatre. They have provided the means by which all the necessary new factors of the theatre could come together in concert. Artists, actors, painters, producers, organizers and audience have been brought together for the service of a new art for the theatre. Behind this the avowed purposes, the encouragement and support of an American drama, the giving voice and tongue to a neighborhood, the production of the

great masterpieces of the world, the elevation of the taste of the community, the improvement of the canons of production and of acting, the creation of an audience, sink away into the oblivion that comes to professions under the records of deeds. The real forces that pressed the workers on were the urge to do the plays they felt impelled to produce, to do them by the codes their own artistic sense said was right, under methods of co-operation that fed rather than starved the spirit and with the understanding support even if of a few.

Throughout the entire country there are about 50 Little Theatres, with a seating capacity of not over 15,000 in all, therefore it is evident that the influence of the Little Theatre on the Drama as an institution is educational and exemplary rather than revolutionary. In the meantime those who come under its influence will demand better things from the ordinary commercial playhouse, and the greater this demand becomes the better able the managers will be to satisfy it.

A DEEP-SWORN VOW

By W. B. YEATS

Others, because you did not keep
That deep-sworn vow, have been friends of mine;
Yet always when I look death in the face,
When I clamber to the heights of sleep,
Or when I grow excited with wine,
Suddenly I meet your face.

—*The Sphere, London*